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# Art Needlework.

*AN OLD ENGLISH CHASUBLE.*

OUR illustration shows a curious English chasuble (owned by Mr. J. Baker Gabb, of Abergavenny, Wales), of mixed work of the fourteenth and fifteenth centuries. The combination was probably effected when the embroidery was transferred from its primitive ground by the indiscriminate use of the needlework of two vestments of different periods, with a view to making one chasuble superlatively rich in ornament; or possibly it was commenced in one generation and carried through some others to its completion, as was most common in mediæval times, when a piece of church-work was always in hand by some member or members of nearly every family.

The fourteenth century is illustrated by a powdering of cherubs on wheels, lily-pots, and fleur-de-lis. The fifteenth century is evidenced by the wide Latin cross, displaying the crucifixion, with angels receiving in chalice the blood from the hands and side of the Saviour. Beneath the Calvary are canopied figures, as upon the pillar in front, which is also powdered by Ely flowers, gracefully enriched by scrolls of gold. Its ground is crimson velvet, now somewhat faded, to which, evidently, it was transferred a century or more ago, and the extremely beautiful work has been most cruelly maltreated in the process.

The original design had, doubtless, been spread over a full and majestic chasuble, but it is cut up on all sides to accommodate it to the miserably narrow shape of the eighteenth century, upon which it comes before us. The mischievous scissors have even cut the lower canopied figure of the dorsal cross in half, to make the work fit *nicely* round the stunted garment of this epoch of ugliness. The embroidery is not injured.

#### HINTS FOR SUMMER WORK.

Now that the season of living in trunks is upon us, all the novelties in needlework are adapted with great skill to such straitened circumstances. Most people remain out of town so much longer than formerly, that they carry with them, as far as possible, the means of beautifying their surroundings. In many cases there is generous rivalry, and visits of inspection are courted with pardonable pride.

This has given rise to a number of decorative novelties, easily portable, and that serve, not only for decoration, but for use. The custom is carried even to the extent of curtains and portières. Very enterprising women call in the village carpenter to construct rude dressing-tables, which by muslin drapings and satin ribbons they transform into Pompadour toilette-tables of bewitching daintiness. The foundation is laid in, say, in yellow silesia, or whatever tint the mistress decides will suit her complexion best. Over this are drapings of fine French muslin, previously decorated with designs in floral or in conventional disks, washed in with color and outlined with silks. They are edged with lace, and hang canopy-wise over the glass, tied with satin ribbons, and cover the frame-work beneath.

The bureau-cover is as daintily prescribed. The prettiest are of fine sheer muslin. Sprinkled over it are tiny designs, a clover-leaf and bloom, a tiny spiky branch of the peach or plum, with one or two flowers. One of the charms of these lies in their variety. Almost every sprig is different. Here is only a flower, there a leaf. The work is done in silks and is immaculate in execution. It is made up over a color and edged with lace. Pin-cushion covers to match are embroidered in the same way and are tightly drawn over the high round cushion and edged with a frill of lace under beading, through which is passed a very narrow ribbon.

There are many pretty novelties for the table. One is a case into which to slip the current numbers of magazines. Two leaves of cardboard, cut the required size, are separately covered with brown plush and lined with lighter brown diagonal silk. The upper brown plush

outside is ornamented with bands, above and below, defined by two rows of gilt thread. Within the bands are single dogwood blossoms embroidered in white silk and outlined with gilt. On the remaining space is the word "Magazines" in double gilt outline. The two covers are united by silk rubber bands of the tint of the lining. The magazines are simply slipped inside.

A book for telegram-slips is made of cardboard covered outside with dark brown chamois. This is embroidered with a group of white flowers in silk surrounding the word "Telegrams" in blue silk. All the embroidery is outlined with gold. The inside of the book is covered with blue silk. The yellow blanks are inserted between flaps of blue silk revealing lines sufficient for the usual ten words, and there are loops at the side to hold the ready pencil.

Another convenience is the Bill File, consisting of two oblong slips of pasteboard—the size most persons know—which are covered with fancy stuffs. A three-cornered piece of velvet is carried across the top and bears in gold thread the words, "Bill File."

The five-o'clock tea-table is by no means neglected

found a good substitute for the needle in fastening the stuffs on the wrong side.

Beautiful wall-pockets are made out of an oblong piece of silk. The pockets are cut down the centre of the stuff. Gores of the silk are inserted and the cut part stands out half open. The lining of some contrasting color makes the back of the pocket.

Cigar-boxes are covered with white canvas and edged with brown silk cord. On one edge of the cover is an ornament in brown. Diagonally is a cigar tied up with yellow ribbons taken from cigar packages. On the side in brown is the ever-popular name, "Reina Victoria."

# Ceramics.

#### PRACTICAL LESSONS IN CHINA-PAINTING.

##### VI.—LANDSCAPE.

In landscape-painting in mineral colors we expect results which, upon the closest inspection, will compare with small water-color landscapes placed at a favorable distance.

In connection with the treatment of game, I have referred to landscape that was subordinate, accessory; now we are to consider it as constituting the decoration—as landscape proper, however dainty it may be. It is usually necessary to select scenes that will bear vignetting—that is, fading away toward the margins, instead of being brought up to defined limits; and we want such subjects as may depend upon delicate suggestiveness rather than upon strong, decided effects.

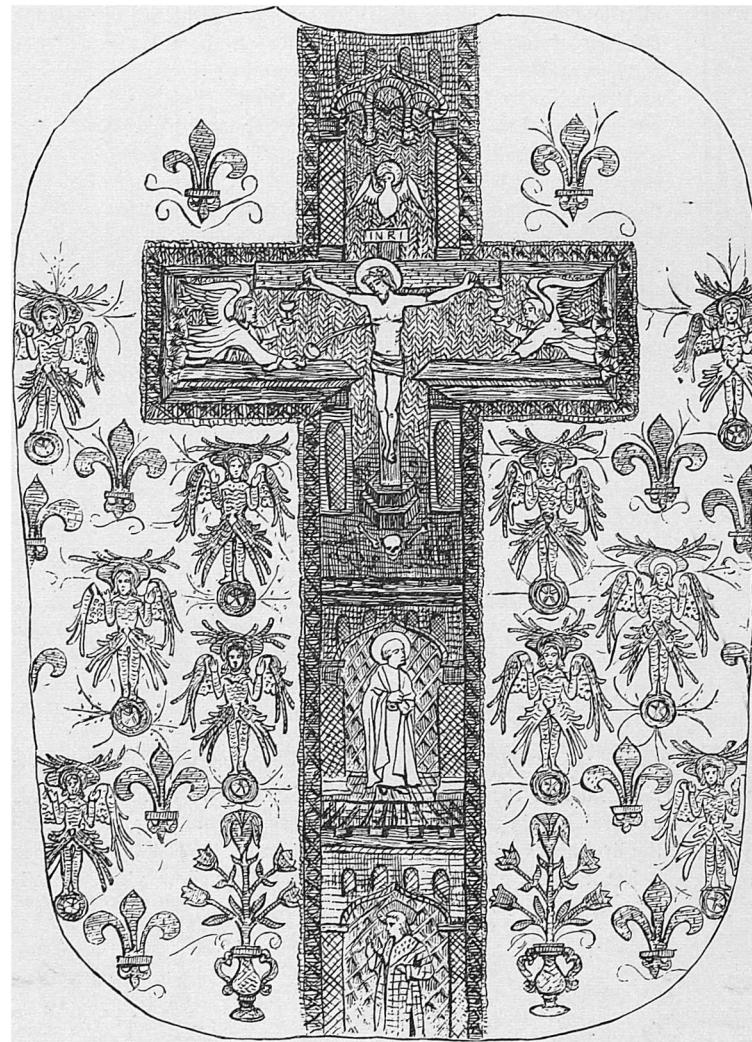
The landscape having been carefully sketched on the china, the sky is to be tinted in according to the methods already given for tinting surfaces. The following colors will produce tints for a great variety of skies; but in combining them or allowing them to blend upon each other, be sure that their peculiar characteristics are recognized—that is, keep to a strict observance of the *rules for mixing*. Also avoid what would be objectionable in oil or water-colors; for instance, the green that strong yellow and blue would produce. Separately, these colors must be used with just as much discrimination; for the former always tends to fire deeper, and the latter, except it be the very lightest, is likely to give a crude effect. There are few skies that would call for any considerable number of these colors in the list. When doubtful about the introduction of a color, remember that the simpler a palette is the safer it is.

Light sky blue is to be relied upon for general sky tint; the other blues may be used with discretion. Much the same should be said regarding the yellows; everything deeper than ivory yellow requiring to be used with great discretion. For a pinkish glow, two parts of ivory yellow may be combined with one part of flesh red No. 1 or No. 2. The latter will give the warmer tint. The palette may also be supplied with any of the following colors that seem to be needed: the various reds and carmines, browns, grays, violets of gold and iron, apple and black green, and black. As to the peculiarities of these colors and their relations to each other, every caution has been given in preceding lessons.

Whenever time is needed for wiping out tinting and laying in cloud effects while the surface is wet, it is well to depend somewhat upon spirits of lavender as a vehicle; and a little oil of clover or oil of turpentine will delay the drying still longer. Lavender used too freely will cause the colors to run in firing; and the oils, if not used in the minutest quantities, will cause the fatal "crazing" that is so much dreaded.

It is not usually necessary to spare any portions that are to have foliage brought on them; for that is likely to be deeper in color than the sky tints, and will therefore be sure to hold its own.

The distance, which will partake more or less of the sky tints, must be gently massed in, without regard to detail. What soft light it may contain may, if not sufficiently spared, be brought out by dabbing an empty



BACK OF ANCIENT VESTMENT.

CHASUBLE OF THE LATTER PART OF THE FIFTEENTH CENTURY.

even in a luxurious hotel. It serves for a rallying point and is the occasion of graceful courtesies. Dainty cloths of fine but firm linen are used. The decoration is made to harmonize with the tea equipage. For example, a service of white china decorated lightly with fine lines and small light flowers is placed on a square tea-cloth with a fringed border. This is embroidered with small white flowers outlined with browns. The foliage is similarly outlined, and a pretty legend in broken words, runs garlanded about with the flowers.

Work-bags on stands constructed on the principle of camp-stools, so that they can be folded in a trunk, are greatly in vogue. The wooden stands are gilded and bronzed. The outside of the bag is of brocaded silk made like a pouch to hang down in the space which in a camp-stool would be occupied by the seat. This is lined with plain colored silks, and inside are small pockets and receptacles of silk.

Folding photograph-frames are conceived in every fashion. They may be cut out of pasteboard or of tin. A favorite covering is some Morris cretonne of the most pronounced design, cut to allow for the opening for the photographs. It may not be known, but strata will be